

## **Fall 2019 MSP 4541: Mobile Media**

CRN 30830

3.0 Credit Hours (i.e. expect 6 hours out of class work each week)

Wednesday, 5:30-8:00pm

Annenberg Hall 302

Slack: [mobilemediafall2019.slack.com](https://mobilemediafall2019.slack.com)

### **Instructors:**

Prof. Laura Zaylea

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Office Location: Annenberg 203b

Office hours (sign up on Canvas calendar for a meeting): T 2:00-3:30pm or by appointment

Prof. Adrienne Shaw

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Email hours: 11am-1pm M-F

Office Location: Annenberg 203a

Office Hours (sign up on Canvas calendar for a meeting): Th 12-1 and 5:15-6:15pm or by appointment

### **Course Description:**

**From the TU Course Catalog:** Mobile technology is an increasingly important tool for modern communication. This course will take a critical exploration of the role of mobile communication in public life, in part by having students design their own mobile media. Throughout the course, we will explore the societal impact of mobile communication so that students can gain a deeper intellectual understanding of mobile communication in public life and its impact on issues such as social interaction, identity, privacy, sense of place, and surveillance. During the class examples of mobile media applications and services will be introduced. The course consists of conceptual and theoretical teachings, but also includes many practical and hands-on elements in the form of demonstrations of real-life mobile applications, conducted studies and projects. To teach preliminary practical mobile media production skills there will be exercises in mobile application concept design and in mobile application research.

**Goal:** Students will gain a deeper understanding of theoretical and empirical approaches to mobile media and their impact on various aspects of contemporary life through original research and creative projects.

### **Course Objectives:**

- Introduce theories and empirical research on mobile communication technologies
- Understand the history and politics of mobile technologies
- Write essays that connect course materials to specific topics
- Gain hands-on experience with creating a mobile media project
- Create an environment for productive critique and feedback
- Discuss scholarly readings and contemporary examples of their topics
- Tie in critical theories and research with hands-on production work

### **Assignment Types:**

There are four main assignment types for this course, worth a **total of 1000** points. You can find them listed by due date in the “modules” of the course on. There you will find the detailed instructions for each assignment as well as information on where/how it is submitted.

1. **Regular participation (225 points):** This includes regular attendance (50 points), in class engagement (50 points), discussion questions (100 points), and Slack set up (25 points). You are expect to do the readings each week and come to class prepared to discuss them, including the ones lead by your classmates. See Canvas for additional details on the expectations for each of these.
2. **Synthesis Essays (150 points):** For each if the six main course units, you are required to write one essay synthesizing the argument of ONE of the assigned readings (30 points each). The readings required for each essay, deadlines, and further instructions are all available on Canvas. The lowest essay score will be dropped.
3. **Mobile Media Production Projects (300 points):** For our first three units we will have a research discussion day followed by a “maker day” where you will engage in hands on production related to that type of mobile media. Following the “maker days” you will have a small individual production project due the following week, which you will present to your classmates and instructors.
  - a. Mobile Text (100 points) due in class September 17
  - b. Mobile Audio (100 points) due in class October 8
  - c. Mobile Video (100 points) due in class October 29
4. **Final Project (325 points):** Your final project will be to pick one of the smaller mobile media production projects and expand it into a richer and more complete project. You can use one of your earlier projects as a starting point, or start from scratch. However, you need to submit to us your planned project idea by November 3 (11pm). On the last day of class you will submit your mostly finished project to us and your classmates. You will then take any feedback you get to finish the project, which will be due along with a Final Reflection Paper on December 12 at 11pm.
  - a. Final Project Plan (25 points)
  - b. Final Project Presentation and Current Project File (50 points)
  - c. Final Project (200 points)
  - d. Final Reflection Paper (50 points)

**You can use Canvas to see a clear break down of assignments, points values, and use the “what if” tool to gauge your final grade.**

### **GRADES:**

Using the scale enumerated here, grades are determined:

A 93-100	B 83-86.9	C 73-76.9	D 63-66.9
A- 90-92.9	B- 80-82.9	C- 70-72.9	D- 60-62.9
B+ 87-89.9	C+ 77-79.9	D+ 67-69.9	F Below 60

**SYLLABUS CHANGES:**

Because we are dependent on technology and because we are human, there are some situations in which it might become necessary to change or adapt projects, in-class engagements and related course schedules. This syllabus, its assignments and related course calendars are subject to reasonable change and adaptation with the understanding that the changes shall not be punitive in nature and do not significantly interfere with the successful completion of course objectives. Any update to the course syllabus will be announced in class, posted on Canvas and Slack, and/or announced via Temple University email.

**Required Readings:** Readings for each week are available on Canvas under that week's folders in the Files section. The pages for each course day on Canvas list instructions, readings, and important reminders so please read these each week. The schedule also appears at the end of this syllabus. All readings are due on the date they are listed at the end of this syllabus.

**Fall 2019 Academic Calendar:** Per the academic calendar, the last day to add/drop a full term 16-week course is Monday, September 9<sup>th</sup>. The last day to withdraw is Tuesday, October 22<sup>rd</sup>.

<b>Course Schedule</b>			
<b>Date</b>	<b>Topics</b>	<b>Due before or in class</b>	<b>Due the following Sunday by 11pm</b>
Aug. 27	Introductions	See Reading List	Set up Slack account and join team
Sept. 3	Mobile Texts Overview	See Reading List Discussion questions (x2 by noon)	Synthesis paper 1
Sept. 10	Mobile Text Maker Day	See Reading List Discussion questions (x2 by noon)	
Sept. 17	Presentations and Intro to Mobile Audio	See Reading List Discussion questions (x2 by noon) <b>DUE IN CLASS: Mobile Text Project</b>	
Sept. 24	Mobile Audio Overview	See Reading List Discussion questions (x2 by noon)	Synthesis paper 2
Oct. 1	Mobile Audio Maker day	See Reading List Discussion questions (x2 by noon)	

Oct. 8	Presentations and Intro to Mobile Video	See Reading List Discussion questions (x2 by noon) <b>DUE IN CLASS: Mobile Audio Project</b>	
Oct. 15	Mobile Video Overview	See Reading List Discussion questions (x2 by noon)	Synthesis paper 3
Oct. 22	Mobile Video Maker day	See Reading List Discussion questions (x2 by noon)	
Oct. 29	Presentations and Mobile Mutlimedia Intro	See Reading List Discussion questions (x2 by noon) <b>DUE IN CLASS: Mobile Video Project</b>	Final Project Plan
Nov. 5	Social Mobile Media	See Reading List Discussion questions (x2 by noon)	Synthesis paper 4
Nov. 12	Geolocative Mobile Media	See Reading List Discussion questions (x2 by noon)	Synthesis paper 5
Nov. 19	Interactive Mobile Media	See Reading List Discussion questions (x2 by noon)	Synthesis paper 6
Nov. 26 NO CLASS THANKSGIVING BREAK			
Dec. 3	Presentations	<b>DUE IN CLASS:</b> Current project file and presentation	

Your Final Project and Final Reflection Paper are due **DECEMBER 12 by 11pm via Canvas.**

## Reading List

**Note:** there are reference readings listed on Canvas. These are not required but may help as you work on your assignments. The readings listed here are the ones your discussion questions should be about.

### Week 1- August 27: Intro and Overview

- **Farman, Jason.** (2012). "Historicizing Mobile Media: Locating Transformations of Embodied Space," in N. Arceneaux & A. Kavoori (Eds), *The Mobile Media Reader* (pp. 9-22). New York: Peter Lang.
- **Also review** the *Wikipedia* entry on [Mobile media \(Links to an external site.\)](#).

### September 1: DUE 11pm Slack Set Up

### Week 2- September 3: Mobile Texts Overview

- **Goggin, Gerard and Hamilton, Caroline.** (2012). "Reading After the Phone: E-reader and mobile media," in N. Arceneaux & A. Kavoori (Eds), *The Mobile Media Reader*. New York: Peter Lang. p. 102-119
- **Ballatore, Andrea and Natale, Simone.** (2015). E-readers and the death of the book: Or, new media and the myth of the disappearing medium. *New Media & Society* 18(10): 2379-2394.
- Chapter 4 from **Deibert, Ronald J.** (1997). *Parchment, Printing, and Hypermedia: Communication in world order transformation*. New York: Columbia University Press.

### September 8: DUE 11pm Synthesis Paper 1

### Week 3- September 10: Mobile Texts Maker Day

- **Salmon, Jessica, & Nyhan, Julianne.** (2013). Augmented Reality Potential and Hype: Towards an Evaluative Framework in Foreign Language Teaching. *Journal of Language Teaching & Learning*, 3(1), 54–68.
- **Jackson, Helen.** (2017). Seeing and knowing Titanic Belfast using augmented reality: an auto-ethnographic view. *Journal of Media Practice*, 18(2/3), 154–170.
- Please see Canvas for links to tutorial videos and creative projects. We will be looking at these creative projects:
  - Priya's Shakti
  - Carlton Books' Digital Magic AR for kids
  - Smithsonian Institute's Skin and Bones app
  - Andromedia by Caitlin Fisher

**Week 4- September 17:** Presentations and Intro to Mobile Audio

- **DUE IN CLASS: Mobile Text Project**
- **Hilmes, Michele.** (2002). Rethinking Radio. In M. Hilmes and J. Loviglio (eds.) *Radio Reader: Essays in the cultural history of radio* (pp. 1-20). New York: Routledge.

**Week 5- September 24:** Mobile Audio Overview

- **Killmeier, Matthew A.** (2012). "Analog analogue: U.S. automotive radio as mobile medium," in N. Arceneaux & A. Kavoori (Eds), *The Mobile Media Reader* (pp. 40-54). New York: Peter Lang.
- **Bull, Michael.** (2006). "Investigating the culture of mobile listening: From Walkman to iPod," in K. O'Hara and B. Brown (eds.), *Consuming Music Together: Social and Collaborative Aspects of Music* (pp. 131–149). Amsterdam: Springer.
- **Morris, Jeremy W. and Patterson, Eleanor.** (2015). Podcasting and its Apps: Software, sound, and the interfaces of digital audio. *Journal of Radio & Audio Media* 22(2): 220-230.

**September 29: DUE 11pm Synthesis Paper 2**

**Week 6- October 1:** Mobile Audio Maker Day

- **Spring, Katherine.** (2012). Walk This Way: The Pedagogical Value of Soundwalking to the Study of Film Sound. *Music and the Moving Image*, 5(2), 34-42.
- **Batista, Anamarija, & Lesky, Carina.** (2015). Sidewalk stories: Janet Cardiff's audio-visual excursions. *Word & Image*, 31(4), 515–523.
- Please see Canvas for links to tutorial videos and creative projects. We will be looking at these creative projects:
  - MetLiveArt's Soundwalk 9:09
  - Radio aporee:::miniatures for mobiles app
  - "PhoneMe" Public Poetry project

**Week 7- October 8:** Presentations and Intro to Mobile Video

- **DUE IN CLASS: Mobile Audio Projects**
- **Chapter 7 from Berry, Marsha.** (2017). *Creating with mobile media*. Cham, Switzerland: Palgrave MacMillian.

## Week 8- October 15: Mobile Video Overview

- **Christian, Aymar Jean.** (2012). "Not TV, not the web: Mobile video between openness and control," in N. Arceneaux & A. Kavoori (Eds), *The Mobile Media Reader* (pp. 87-101). New York: Peter Lang.
- **Rein, Katharina and Venturini, Tommaso.** (2018). Ploughing digital landscapes: How Facebook influences the evolution of live video streaming. *New Media & Society* 20(9): 3359-3380.
- **Rugg, Adam and Burroughs, Benjamin.** (2016). "Periscope, live-streaming, and mobile video culture," in R. Lobato and J. Meese (eds.) *Geoblocking and Global Video Culture*. Theory on Demand #18. Amsterdam: Institute of Network Cultures.

## October 20: DUE 11pm Synthesis Paper 3

### Week 9- October 22: Mobile Video Maker Day

- **Nash, Kate.** (2014). What is interactivity for? The social dimension of web-documentary participation. *Continuum: Journal of Media & Cultural Studies*, 28(3), 383–395.
- Please see Canvas for links to tutorial videos and creative projects. We will be looking at these creative projects:
  - That Moment When, episode 1 (interactive narrative)
  - Possibilia (interactive narrative)
  - Slo-Fi by Kasey Morrow
  - Time Lens by Michael Kuetemeyer and Anula Shetty

### Week 10- October 29: Presentations and Mobile Multimedia Intro

- **DUE IN CLASS: Mobile Video Project**
- **Kakihara, Masao & Sorensen, Carsten.** (2001). Expanding the 'Mobility' Concept. *SIGGROUP Bulletin*, 22(3), 33-37.

## November 3: DUE 11pm Final Project Plan

### Week 11- November 5: Social Mobile Media

- **Marwick, Alice.** (2012). "Public Domain: Surveillance in everyday life." *Surveillance & Society*, 9(4): 378-393.
- **Humphreys, Lee.** (2012). "Connecting, Coordinating, Cataloguing: Communicative Practices on Mobile Social Networks," *Journal of Broadcasting & Electronic Media*, 56(4): 494-510.
- **Arceneaux, Noah.** (2012). "CB Radio: Mobile social networking in the 1970s," in N. Arceneaux & A. Kavoori (Eds), *The Mobile Media Reader* (pp. 55-68). New York: Peter Lang.

## November 10: DUE 11pm Synthesis Paper 4

### Week 12- November 12: Geolocative Mobile Media and guest lecture by Adrienne Mackey

- Review this website for information on our guest speaker's current project: <https://swimpony.org/2019/01/03/a-peek-into-story-trails/>
- **de Souza e Silva, Adriana.** (2013). Location-aware mobile technologies: Historical, social, and spatial approaches. *Mobile Media & Communication* 1(1): 116-121.
- **Gazzard, Alison.** (2011). "Location, location, location: collecting space and place in mobile media." *Convergence*. 17(4): p. 405-417
- **Liao, Tony & Humphreys, Lee.** (2014). Layar-ed Places: Using Mobile Augmented Reality to Tactically Re-Engage, Re-Produce, and Re-Appropriate Public Space. *New Media & Society* 17(9): 1418-1435

## November 17: DUE 11pm Synthesis Paper 5

### Week 13- November 19: Interactive Mobile Media

- **Stromer-Galley, Jennifer.** (2004). Interactivity-as-product and interactivity-as-process. *The Information Society* 20(5): 391-394.
- **Consalvo, Mia.** (2012). "Slingshot to Victory: Games, Play and the iPhone." In Snickars, P. and Vonderau, P. (Eds). *Moving Data: The iPhone and the future of media*. New York: Columbia University Press. P. 184-194
- **Humphreys, Lee.** (2016) Involvement shield or social catalyst: Thoughts on sociospatial practice of Pokémon GO. *Mobile Media and Communication* 5(1): 15-19.
- **Balmford, William & Davies, Hugh.** (2019). Mobile Minecraft: Negotiated space and perceptions of play in Australian families. *Mobile Media & Communication* 00(0): 1-19. DOI: 10.1177/2050157918819614

## November 24: DUE 11pm Synthesis Paper 6 (see note in Canvas)

### Week 14- November 26: NO CLASS/THANKSGIVING BREAK

### Week 15- December 3: Presentation Day

- Final project presentations
- Due in Class: Current version of the project and short presentation

## December 12: DUE 11pm Final Projects and Final Reflection Papers



**COURSE POLICIES:** There are more detailed descriptions of the late assignments, attendance, disabilities and accommodations, and inclusivity policy available on Canvas.

**Absence and Lateness Policy:** Missing class happens, for a lot of reasons. If you are not in class, however, you cannot engage with the course. To promote regular attendance, we do not differentiate between excused/unexcused absences or lateness (but note, only 50 points are assigned to attendance alone). You are allowed ONE penalty free absence. Two late arrivals (more than 10 minutes after class starts) or early departures will count as 1 absence. We never require documentation for missed classes, etc. If you are absent or late, it is your responsibility to catch up with course materials, assignments, etc. Review the accommodations section as well if you have questions about unique circumstances.

**Late Assignments:** Due dates are in place to structure the course and to help all of us organize our time. There is also a time after which an assignment can no longer meet its pedagogical goals. For that reason, **assignments due in or before class (see schedule) cannot be accepted late.** If an assignment is due in class and you will not make it, submit it anyway. For other individual assignments, we are willing to grant you a **negotiable, no penalty extension** if you contact us by the due date/time. When writing **(to both of us) indicate what date/time you plan on submitting the assignment.** We retain the right to tell you if the extension is unacceptably long but until you hear from us assume the extension is granted. Note, however, that if you do not submit the assignment by the scheduled deadline we cannot guarantee you will get comments on your assignment (just a score/grade). If you do not contact us OR fail to meet your proposed extended deadline, you will receive a zero for the assignment (no exceptions).

**Inclusivity Policy:** There is an inclusivity policy on Canvas. You will be asked to sign this at the start of the semester, committing yourself to promoting a safe and inclusive classroom for all students, guests, and instructors.

**Behavior and Technology Policy:** Laptops, tablets and phones are allowed only during designated activities. Unrelated activities (i.e., reading newspapers/Facebook/Twitter/etc., sleeping, doing work for other classes, etc.) are never allowed. You are expected to treat all members of our class as well as the classroom environment and all production gear with respect at all times. All non-active participation will count against your participation grade.

**Accommodations and Basic Needs:** The need for any accommodations should never get in the way of your access to education. I will do my best to work with any student who requires accommodations and to minimize the access barriers posed by course structures and materials. Similarly, if you find yourself struggling to meet your own basic needs, there are a variety of resources available to you I can help you with. See Canvas for additional details, contact details for University services, as well provisions for students with children, chronic illness, etc.

**Academic Honesty/Originality of work:** Plagiarism is the representation of someone else's ideas, quotations, or research as your own. It is a form of theft. Passing off someone else's work as your own is a failing offense in the classroom, and a firing offense in the professional world. Violations or attempted violations of academic honesty include, but are not limited to, cheating, fabrication, and plagiarism. You should not be submitting work for this class that was originally completed for another class. All written assignments must enclose directly quoted material inside quotation marks, include in-text parenthetical citations for all material drawn from another source (including direct quotations, summaries, and paraphrased material), and include a works cited list. All citations must be formatted in APA (American Psychological Association) style. It is worth noting that plagiarism and academic dishonesty are not limited to written text. Using copyright-protected music, images or video clips without proper citations and/or unauthorized collaboration without prior approval and/proper credits is also a form of academic dishonesty. If you have questions about what can or cannot be included in a project, or how to properly cite material, please speak with the course instructors *before* the project is due. **PLAGIARISM IS NOT TOLERATED AND WILL CONSTITUTE AN IMMEDIATE FAILURE OF THE ASSIGNMENT AND POSSIBLY THE COURSE.** Instances of plagiarism and/or cheating will be reported to the University Disciplinary Committee at our discretion. Students with questions about University policy on academic honesty should refer to the "Student Responsibilities" section of the Temple University Undergraduate Bulletin:  
<http://bulletin.temple.edu/undergraduate/about-temple-university/student-responsibilities/>

**Conduct Code:** Individuals enrolled in this course are expected to conduct themselves in a civil and respectful manner, both toward their instructor and fellow students. In accordance with Temple's Student Conduct Code (Policy Number: 03.70.12), acts of misconduct for which students are subject to discipline include, but are not limited to, intentional interference with or disruption of class as well as behavior or conduct which poses a threat to the mental, emotional, or physical well being of self or others. Non-compliance, interference or resistance to this code is considered actionable when a student fails to comply with a reasonable verbal or written instruction or direction given by a University employee (e.g. instructor, teaching assistant or staff member). In such cases of violation, it is the University employee's right and responsibly to seek out the appropriate sanctions (e.g. suspension, separation, probation, enrollment restrictions, or expulsion from the University) pursuant to the conduct code polices.

**Student and Faculty Academic Rights and Responsibilities Policy:** Freedom to teach and freedom to learn are 2 inseparable facets of academic freedom. The University has a policy on Student and Faculty and Academic Rights and Responsibilities (Policy #03.70.02) which can be accessed through the following link:  
[http://policies.temple.edu/getdoc.asp?policy\\_no=03.70.02](http://policies.temple.edu/getdoc.asp?policy_no=03.70.02)